Marvel Television Presents

A Kevin Feige Production

PRODUCTION NOTES

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KEY INFORMATION AND CREDITS

Directed by: Justin Benson & Aaron Moorhead (201, 202), Solvan "Slick" Naim (203, 204), Angela Barnes (205, 206), Iain B. MacDonald (207, 208)
Written by: Dario Scardapane (201, 202); Heather Bellson (203, 207); Chantelle M. Wells (204); Jesse Wigutow (205); Devon Kliger & Jesse Wigutow (206); Dario Scardapane & Jesse Wigutow (208)
Created for Television by: Dario Scardapane and Chris Ord & Matt Corman

Based on the Marvel Comics
Executive Producers: Kevin Feige, Louis D'Esposito, Brad Winderbaum, Sana Amanat, Dario Scardapane, Aaron Moorhead & Juston Benson, Iain B. MacDonald, Charlie Cox, Vincent D'Onofrio
Produced by: David Chambers
Directors of Photography: Hillary Fyfe Spera (201, 202, 205, 206), Jeffrey Waldron (203, 204, 207, 208)
Production Designer: Michael Shaw
Edited by: Melissa Lawson Cheung (201, 204), Stephanie Filo (202, 205, 207), Cedric Nairn-Smith (203, 206, 208), Lyric Ramsey (205), Yoni Rusnak (206)
Original Score by: The Newton Brothers
Costume Designer: Emily Gunshor
Visual Effects Supervisor: Gong Myung Lee
Visual Effects Producer: Fahed "Freddy" Alhabib
Music Supervisors: Dave Jordan, Justine von Winterfeldt
Supervising Stunt Coordinator/Second Unit Director: Philip Silvera
Casting by: Beth Bowling, CSA and Kim Miscia, CSA

Cast: Charlie Cox (Matt Murdock/Daredevil), Vincent D'Onofrio (Wilson Fisk), Wilson Bethel (Benjamin Poindexter/Bullseye), Deborah Ann Woll (Karen Page), Margarita Levieva (Heather Glenn), Krysten Ritter (Jessica Jones), Matthew Lillard (Mr. Charles), Lili Taylor (Governor McCaffrey), Michael Gandolfini (Daniel Blake), Nikki M. James (Kirsten McDuffie), Arty Froushan (Buck Cashman), Genneya Walton (BB Urich), Zabryna Guevara (Sheila Rivera), Clark Johnson (Cherry), Hamish Allan-Headley (Powell), with Ayelet Zurer (Vanessa Fisk)

SYNOPSIS

Mayor Wilson Fisk crushes New York City underfoot as he hunts down public enemy number one, the Hell's Kitchen vigilante known as Daredevil. But beneath the horned mask, Matt Murdock will try to fight back from the shadows to tear down the Kingpin's corrupt empire and redeem his home. Resist. Rebel. Rebuild.

SPOILER DISCLAIMER

The following notes contain mild spoilers for the series. We kindly ask that you refrain from publishing any details in your coverage that may spoil the viewing experience for audiences.

A Q&A WITH SHOWRUNNER DARIO SCARDAPANE

What was it like coming off of the success of Season 1 and how did the wave of renewed enthusiasm from the fans help carry you and the rest of the writers' room into Season 2?
It's hard to even explain how great it is when you put something out there and the fans respond positively and you feel like you did right by them and that you did right by the story and the characters. And because of the speed in which we left Season 1 and went straight into Season 2—I only had eight days off between seasons—that excitement carried us straight into the writers' room with a full head of steam. We definitely set things up for where to go with the ending of Season 1, and because it was the same group in the writers' room between seasons, we hit the ground running. There's nothing better than when the fans are picking up what you're throwing down.

Where does Season 2 pick up? Where do we find Matt, Karen and Wilson and what does New York City look like under Fisk's Rule?
Without giving away too much, I think that all the seeds of what you can expect New York to look like in Season 2 are sown at the end of Season 1. To put it as simply as possible: Fisk has won. He's taken over the city. He's consolidated power, and Matt and others aren't exactly sure what course of action they can take. What you see in Season 2 is how that plays out.

Matt and Karen are pretty much public enemies number 1 and number 2. By the rules of Fisk's New York, Matt is a criminal. And, he's a fugitive who's being hunted, if you remember what happened in his apartment at the end of the last season…I really was inspired by a lot of old movies like "Army of Shadows" for Season 2. These French Resistance stories where there's this romantic hiding-out from the powers that be. So, this season is about what Matt, Karen and others do to fight the power.

Was there a thematic or narrative north star you wanted to focus on in Season 2?
The biggest thing we wanted to do was to use the storylines that were laid out in the Mayor Fisk run in the comics and build a resistance in Daredevil's camp and have fun with that. Vigilantes have been viewed as heroes for so long. What happens when the rules turn upside down? What happens when they're regarded, by Fisk's logic, as terrorists and criminals who need to be weeded out of society? And Daredevil in particular is a massive thorn in the mayor's side. So, how do you get to play with that?

Certain storylines this season feel eerily prescient given recent events. Folks who are unfamiliar with how long it takes to actually write and film a series like this will assume the story is ripped from the headlines, but that of course isn't the case. Can you talk about the research you did and the references you used as you were mapping out the arc of this season?
It's humbling and, for lack of a better word, spooky. The writers—both the comic book writers from the 1960s and on and the writers in the writers' room of this show—we're all big students of history. In the first iteration of the Mayor Fisk story, both in the comics and in our first season, the idea was to track the rise of a powerful figure. So, we dove into the history of autocracy, the history of Nero, of how you create a broken society on the back of one extremely powerful individual.

Everybody knows the past is prologue. So, when we dove into the playbook of autocracy and we wrote our story, did we know it was going to end up here? We couldn't have. I mean, if I was this good at predicting stuff, I'd be writing, "Dario trips over a bag of money on the subway." I wouldn't be writing anything about politics. You look back at stories that were told by Virgil, Frank Miller, Stan Lee, and Bendis and Brubaker, and then you try to add your own twist to things. But wow, this one, most everybody involved was a little bit shocked at how prescient it was.

We're introduced to two new characters this season. What made Matthew Lillard and Lili Taylor the perfect actors to portray Mr. Charles and Governor McCaffrey, respectively?
Well, the first part is easy. I wrote Mr. Charles for Matt, who's a dear friend of mine. I worked with him before on "The Bridge" and on a show called "State of Affairs," and I know that if you put something on the page, he's going to take it and go somewhere even more interesting. So, when I was working on the first episode of this season and I started to write this character's dialogue, I knew it had to be Matthew Lillard. In order to amplify how big we go in the opening sequence of the season, there needed to be somebody lurking in the background. And I didn't want to go with a stereotypical or obvious type of character. We've seen that guy. But you've never seen Lillard being that guy.

And with Lili, that was one of those things where, every once in a while, all the stars align. She and Vincent are really good friends, they worked together long ago, and the governor's role is ultimately to be a large foil for Fisk. So, I wanted it to be somebody you wouldn't expect. You don't want the person who eventually is going to go toe-to-toe with Fisk to be a 6'8" guy. I wanted someone smart, crafty, layered. And when we learned Lili was into this—I mean, if she wants to do this, *done*.

What do you hope the fans take away from the season?
I hope they take away a feeling that we're both paying homage to the storytelling they really enjoyed with the original series that debuted a decade ago, and giving them something new and different and evolved. I hope they get all the warm fuzzies of something familiar with the surprises and twists and turns of something new. I hope they get a brand-new ride in a cool old car.

A Q&A WITH CHARLIE COX

Matt Murdock/Daredevil

What was it like coming off of the success of "Daredevil: Born Again" Season 1 as you headed into this new season?
I was completely taken aback by the response to the first season. I knew how talented our showrunner Dario Scardapane was, but it was incredibly thrilling and a huge testament to him and the creative partners at Marvel and how their tastes aligned from the start. Reading the scripts for Season 2, I couldn't help but think this is some of the most exciting stuff we've done.

Where do we find Matt Murdock/Daredevil at the start of Season 2?

In the beginning of Season 2, we join New York at a dark period in the city's history. Mayor Fisk is running a frightening propaganda campaign and it feels like the city has been taken over by a dictatorship where anyone who says anything against the regime is taken and detained without due process by Fisk's Anti-Vigilante Task Force. Because of this, Matt Murdock and Karen Page are in hiding and as desperate as they've ever been. They can't show their faces in public and can't afford to be identified, but they're trying to find small ways to hit back at the regime. It feels like they're fighting a massive uphill battle at the start of the season, but they start to see the beginning of a crumbling.

> "Daredevil has always been fascinating to me because of this extreme dichotomy. He's a lawyer who really believes in the justice system who goes out and breaks bones at night. Sooner or later, those two differences are going to collide, those chickens have got to come home to roost. And in this version of Matt's story, the inevitability of his choices are both heroic and heartbreaking." —Dario Scardapane, showrunner

We get to see Daredevil in a new look this season as well. Can you talk about the evolution of the suit?

There are a couple of really cool things about the suit this year! The first one is that we've got a new suit that's present in the comic books. Some people refer to it as the Shadowland suit—an all-black suit with red outlines. And how we got here plays into the storyline for Season 2. Matt Murdock has taken the red suit from Season 1 and, in order to go even more unnoticed and remain as stealth as possible, he's spray-painted it black. What's really cool is that as the season progresses—the more he fights and the more conflict he gets into—the black spray paint starts to strip away.

Every suit Daredevil has worn thus far has existed at some point in the comic books, but when we get to the final image of this suit this season, that image, as far as I know, doesn't exist anywhere in the comics, which is exciting. The other thing that's massive in the world of Daredevil is that he finally has the "DD" on the chest—something people have been asking me about since I started working on this character back in 2014 [*laughs*]. It's momentous. We finally get to see Daredevil with the Daredevil logo on his chest. He's earned his stripes and he's advertising who he is to the world: "I'm proud of who I am, I'm doing this for the good of the city, and I am identifying myself." It's pretty cool.

How has Matt Murdock and Wilson Fisk's dynamic evolved over these two seasons?

I think both Fisk and Murdock have become obsessed with one another and they're obsessed with the idea that the state of the city is almost entirely the fault of the other. They loathe and blame each other for all of the problems that come their way. One of the journeys that Matt has to go on this season is recognizing that he's a part of that problem. That's a complicated thing to reckon with, and what he begins to learn is that the best outcome potentially involves some sort of sacrifice of himself.

What was it like reuniting with Vincent D'Onofrio?

The odd thing about this show is that Vincent and I don't have many scenes together. We never have and that's by design; you can't have two people, two nemeses who hate each other, come together in a

room too regularly because otherwise the story would be about how they're able to tolerate one another, which they don't.

What's wonderful about working with Vincent is we both care so much about the story. We're often on the phone together talking about the episodes and how to collaborate with Dario and our great Marvel creative executive, Sana Amanat, to make this season as good as it possibly can be. What's fun is that there's a whole half of this show that I have no real knowledge of how it turns out, but I always know what Vincent is going to bring to the role. Whatever his scenes call for, whatever he brings is going to be fascinating and delicious.

How has Matt's relationship with Karen Page evolved this season?
This season, Karen Page has probably the most interesting character arc she's ever had on this show, and I believe Deborah Ann Woll is thrilled with her storyline. She's a badass in a way that she has never been before. She's been training, she's undercover, she has to be able to fend for herself at times, and she's doing incredibly dangerous, vital work. And she and Matt rely heavily on each other. It's a love story during wartime and their relationship has the feeling of being doomed in that way: *if only things were different, this would be the most wonderful thing in the world!* And, of course, that's sadly not the case.

Working with Deborah has always been one of the biggest gifts in my career. She's unbelievably talented, she's so professional and has such good ideas, and that's the key. It's not just being good at what you do, it's also bringing ideas to the table.

A fan favorite, Jessica Jones, makes her much-anticipated return this season. What was it like reuniting with Krysten Ritter and what does she bring to the show?
Krysten Ritter is a fan favorite and she's a favorite of mine. I had such a great time working with her on "The Defenders," and it felt like it was only a matter of time before Marvel called her up and brought her back. What she does with Jessica Jones is so fantastic. I loved every season of her series. We have a really great relationship both on and off screen, so it's a joy to work with her. We share a couple of pretty epic battles together this season—that's about all I can give away at the moment!

In what ways has this season stood out or felt different for you? What will you take away from this season?
The thing I'm most excited by this season is how well Dario has fleshed out other characters and storylines. "Daredevil" has always been a show where you're constantly in the POV of either Matt Murdock or Wilson Fisk. All of the other characters exist from an audience perspective and they exist within the narrative we're driving of either of those two guys. This season, Dario—and I think it's one of his major strengths as a writer and a showrunner—has really allowed us to go off into the worlds of these other characters.

At times there are storylines that don't impact Matt Murdock or Wilson Fisk much at all, and I think that's essential for a show's lasting power. You have to be invested in the supporting characters. There's

an amazing storyline between Michael Gandolfini's character [Daniel Blake] and Genneya Walton's [BB Urich]. Matthew Lillard and Lili Taylor have come into this show, and they had all this awesome stuff that I wasn't privy to at all. So, I think the thing I'm most excited about is how much time we spend with other characters, and it really feels, for the first time ever, like a proper ensemble.

A Q&A WITH VINCENT D'ONOFRIO

Wilson Fisk

Where do we find Wilson Fisk at the start of Season 2? What's he like as mayor of New York City?
Well, it's basically the worst-case scenario. He's going to try and change the city: He's Kingpin, so he needs a kingdom. That's what he's trying to turn New York City into, and people are going to have to watch to see if he gets what he wants.

What do you think sets this season apart from previous seasons? How has your showrunner, Dario Scardapane, continued to push the envelope?
First of all, we're very lucky to have Dario and an incredibly talented creative team behind this show. Dario's not only a good action writer, but he knows how to go deep. With Season 2, we have a story of two opposing forces trying to win out and the city ignites. It's a pretty intense journey that these two characters—Wilson Fisk and Matt Murdock—have taken from the original show to this new season, but it's always been rooted in some kind of truth. These are intense characters who are carrying a very intense story on their shoulders, and this season takes their journey to some incredible places.

Was there an aspect about your character arc this season that surprised you? [Mild spoiler]
There are a few things that all humans have in common. We're all hungry for sustenance in our lives, but emotionally, one of the things we all have in common is grieving. Unexpected events happen in life and things can change in an instant. You can't avoid it. It's part of life. You're going to get hit by something eventually, so I think something that's new is seeing him in a circumstance that's completely human, something that everybody can relate to. We've never taken it this far with Fisk before.

> "I love writing the Wilson Fisk that Vincent D'Onofrio has created. He's the loneliest villain we've ever met. They did such an amazing job in Season 1 of the Netflix show of building that little boy staring at a blank wall into the man he becomes. Whenever you're writing this character, if you're not thinking about loss, if you're not thinking about loneliness, you're writing him incorrectly, in my opinion." —Dario Scardapane

We do get to meet a couple of great new characters this season in Mr. Charles and Governor McCaffrey. What was it like working with Matthew Lillard and Lili Taylor and what do they bring to the show?
Well, Lili and I have a history. We played boyfriend and girlfriend in "Mystic Pizza" and then we did the Nancy Savoca film "Household Saints," where she played my daughter. And now she's playing the

governor. We don't see each other a lot, but working with Lili is like having your sister—who just happens to be a better actor than you—come and be on set with you. She's a real, incredibly thoughtful human being, and she's one of those magical actors that when you're in it with her, you get so wrapped up, you're not noticing her performance. She is just endlessly talented. When it comes to Lili, it's easy to get all mushy about her.

And Matthew and I worked together before, too. We did a little film called "Spanish Judges," which was a weird little crime thriller, but it was really fun. He was great back then and he's equally as great now. Matthew's an imaginative guy who really knows how to play with dialogue and make it his own. My character despises Mr. Charles but needs to work with him. Over the course of the season, the hatred that my character has for him gets more and more intense. So, by the time we finished shooting, it was such a relief that we weren't playing these parts anymore. I think it was Dario's idea to cast him and it was a great decision.

Do you ever get surprised by the parallels between real life and this show?
I would like to say that I do, but it's a completely different mindset when you're thinking about real life and when you're thinking about how to tell a story the best way possible, so I prefer not to connect the two. We all know, whoever you are and whatever you believe in, in this world we're all struggling right now, but my job is to tell this story the best way I know how.

What do you hope the viewers take away from this new season?
It's always the same thing: I want them to enjoy it. I want them to say, *Hell yeah*, *this is what I wanted to see*. Charlie Cox and I get a lot of feedback from the fans, and so you want the best for them. And I hope that our new season—which I love—thrills and excites them.

A Q&A WITH DEBORAH ANN WOLL

Karen Page

Where did we leave Karen at the end of Season 1 and where do we find her at the start of Season 2?
At the end of last season, after losing Foggy, Karen has left New York, and I think some of that is because she and Matt Murdock had very different coping mechanisms and it didn't allow them to be there for each other. So, she ran, because that's what Karen does and Matt turned inward because that's what Matt does. And I think, after having had some time to heal, she saw what was happening in New York and it allowed her to come back at the end of last season and re-insert herself.

There is a lot of talk of Dark Karen or Karen going darker and I don't necessarily agree with that. I think that's always been present within this character. Friendliness was always her mask, her disguise, her way of presenting to the world so that people didn't know who she was deep down. So this season is getting a little closer to her root self, trying to make the world better by standing up against tyranny.

When you first signed up to play Karen Page, did you ever imagine that the show would take your character in the direction she goes in this season?
One of the wonderful things about the tradition of comic books is that they are constantly restarting and rebooting. Every writer and illustrator brings their own version and rewrites the origin story, so there's a lot of license to tell it again your way, and so with Karen, different decades have been more or less kind to her [*laughs*]. I really appreciate that audiences have been able to go on this ride with us and see where her story takes us.

Karen fully embraces the vigilante life this season, and your role becomes a lot more physical in nature because of it. Did you enjoy doing the stunts this season?
Absolutely. I love being really physical within roles. I think we find out who people really are by what they do more clearly than by what they say. So, anytime I can have action and agency, whether that's through actually fighting or having an active choice within a scene, that's always more interesting to me. I love learning the fights and I love getting to tell a story through a fight. Karen is being trained by Matt, so there's a level of street fighting, but there's also a level of anger and destructiveness that comes out— she takes on a little bit of the energy of her mentor.

> "Karen has always been very much the heart and the soul of the Daredevil's story. She's a great touchstone for Matt without being the girlfriend sidekick. She can push him, question him, hold up a mirror to him…This season shows an inevitable progression for the character, and when we sat with Deb and told her that Karen's going big this year, she was like, *finally*. It's satisfying to see a great actor like Deb get to a place where she can let 'er rip." —Dario Scardapane

You and Charlie have lived with your characters for over a decade now. Do you find it easy to fall back into your old rhythms when production on this show begins, whether it's five years or five months?
Amazingly, yes. It was so weird coming back for Season 1 of "Born Again" after so much time because you do worry: am I going to remember who this person is in my body, or am I just going to be doing an impression of myself from five years ago? But I genuinely felt like we fell right back into old rhythms. Charlie and I have known and worked with each other, on and off, for 11 years now. That's a long-term relationship. Even if you don't stay super close and spend a lot of time together, there's a foundation there that's built and you can hit the ground running without having to find that warmup. It gives depth to the relationship without us even having to try very much.

What was it like working with your showrunner, Dario Scardapane? He has an uncanny knack for telling stories that feel eerily prescient.
Hard agree. That this isn't my first time working with Dario, either. I was lucky enough to be able to work with him on the "Punisher" series back in the day, so I had an inkling of that coming into this. What makes Dario such an interesting writer, and especially a prescient one, is that he's a good listener. He works really hard to hear not only what is going on in the world around him, but what his writers and

actors and producers are interested in and curious about, and he brings all of those stories into one cohesive whole.

That's how you make things that are universal and deeply felt for many people—by being as specific as you can to the story that you want to tell. It's an old adage we use in art all the time, but we get universality through specificity. The more we can hear each other's stories and try to tell those stories authentically, the more we'll speak to a larger truth.

What do you think sets this season of "Daredevil: Born Again" apart from previous seasons?
Previously the fight had to be very much in the shadows. There was a lot of secrecy, and we had to do things without a lot of help. Not that that's not true for this season, obviously we are still very much a small resistance here that slowly grows, but the threat is much more out in the open. And I think that's the difference. Previously, Fisk was working in the shadows, which meant that for us to catch him, we had to play that game. Now his corruption is much more baldfaced. This season, it's much more about this open resistance, an open war against the tyrannical moves that he's making that feels different to me. It feels like a real fight for the city.

What do you hope viewers take away from Season 2?
I think that we are all powerful. All of our voices matter. That even the little guy can take a stand and be a hero. I've always liked that. For Karen Page, she doesn't have any superpowers. She isn't a trained martial artist or has any kind of special skills in that way. She's the everyman, she is every one of us. She's a smart, capable person whose superpower is that she's brave and she believes in truth and justice. That is something that we can all aspire to. All of us can make a difference, and that's what I hope people take away from the second season: you and I can make a difference. We just have to work together and be brave.

A Q&A WITH WILSON BETHEL

Benjamin Poindexter/Bullseye

Can you give us a recap of where we left Bullseye in Season 1 and where we'll find him in Season 2?
At the end of Season 1, Dex has just tried to assassinate Fisk, but ended up shooting Matt Murdock instead. He's a man on the run, he's spun out of place, and he's not doing well. And where we find him at the beginning of Season 2 is with a renewed sense of purpose. He has a guiding light and what he perceives to be a redemption arc for himself. He's a little misguided in his idea of what redemption looks like, but strictly from Dex's perspective, this is his version of redemption.

When you first signed on to this role, did you have any idea of the directions this character would go?
When I first signed on to do the role, I didn't even know I was playing Bullseye [*laughs*]. I think it was described as a villain or something vague. As an actor this is what you pray for—you always hope a TV role unfolds in a way that's interesting and exciting and keeps you on your toes. So, this dream that keeps on delivering and I just get to be endlessly surprised, challenged and tickled by all the different

directions that this character can go. It's a huge testament to both the mythology of the character and the incredible writing that they've done around this character.

> "Bullseye was always a little over the top in the comics, and it's easy to get distracted with the fun of this character, particularly when you have an actor as talented as Wilson Bethel. But at the core of it is a character who's done horrible things and is ready to deal with the consequences of those choices. At the end of the day, though, we're still having a ton of fun with him. When he walks on screen, especially when he's dressed as Bullseye, things are going to get interesting." —Dario Scardapane

Without giving away any spoilers, can you talk about Bullseye's stunt sequence in episode 4?
I think episode 4 is a great episode on the whole, but he's got a really fun intro piece that, on both a character level and stunt level, is one of my favorite things I've done on this show. I'm so excited for people to see it and to see how it goes over with the fans. They pre-cleared a piece of music that was written into the script in advance for that sequence, and I'll incriminate myself here by saying I wasn't familiar with the song, so it had me doing a deep dive on it. I was listening to it over and over and over again for weeks until it was in my bones, so that by the time we shot the scene it felt like the song was influencing the rhythms of the movements and the weirdness of the vibe. It was super cool.

A Q&A WITH MARGARITA LEVIEVA

Heather Glenn

Where did we leave Heather Glenn at the end of "Daredevil: Born Again" Season 1 and where do we find her at the start of Season 2?
Season 1 didn't turn out so well for Heather. She was attacked by one of her patients and she's no longer with her boyfriend, Matt Murdock. So, she's not in a very good place at all; it only gets worse in Season 2 [*laughs*]. She's doing her best to put up a front, but work has now become her biggest and only relationship, and she's struggling with the aftereffects of the attack on her by Muse—the guilt, the shame, the regret. Heather's really battling herself in Season 2.

Heather aligns herself with the Fisks a lot more this season. Were you surprised by this when you first read the scripts?
I do a lot of subconscious work when I prepare for parts—a lot of writing and imagining—and for some reason, even in Season 1 during Heather's therapy sessions with the Fisks, I felt like she had a real connection to them, either because they're strong and powerful or because there's an element of danger she's attracted to. Heather shares more scenes with Wilson and Vanessa this season, and it was nice to share scenes with Vanessa [Ayelet Zurer] especially because I think they're both ultimately very similar in the sense that they carry a lot of pain and secrets. Yet, they're both powerful, accomplished women on the outside who know how to play the game to a certain degree. So, being in Fisk's orbit feels safe for her, though, obviously as an audience we know it's not safe at all.

> "We see what kind of person Heather becomes within the Fisk administration, but we also see what's happening inside her. And Margarita is very, very good at portraying both Heather's interior and the exterior worlds. She's drawn to the Fisk administration for a very specific reason, and as we start to see what that reason is, it becomes, for lack of a better word, dark." —Dario Scardapane

You mentioned that Heather is battling herself in Season 2. Without giving away any spoilers, can you talk about the darker direction she goes in?
I think the reality is that Heather's finally accepting who she really is inside now, and part of that means she's no longer going to shy away from the impulses that are coming through. This season, she not only chooses to accept what lives inside of her, but enjoys it, and lives it out in the real world.

A Q&A WITH KRYSTEN RITTER

Jessica Jones

Jessica Jones is back after a seven-year-long hiatus. What inspired you to reprise this character?
Jessica Jones is such an iconic character, and in my humble opinion, one of the coolest female characters in the MCU, but also just ever. There's a real fan fervor to see her again, and I know because I got asked about it, every day. Not just in press settings, but on the street, at the convenience store, the grocery store, CVS, the Uber driver. I absolutely felt there was more story to tell after we last saw her, and could potentially be another exciting entry point for her on a larger scale. I hear all the time from women who say they don't read comic books and they don't watch superhero movies, but they love Jessica Jones. That's a testament to how great the writing was and how people really relate to this character. They love her, as do I.

> "Bringing Jessica Jones back was part of my original pitch when I joined Season 1. She needs to be in this world. Wilson Fisk has outlawed vigilantes, and there are three vigilantes in our street-level world who don't wear masks, and she's one of them. So, what does that mean when she's the one who's being hunted? There's a seven-year period between when the Netflix show ended and ours begins, and we treat that in real time. So, in that time, people had lives, things happened to them, and in Season 2 we'll get to see that with Jessica." —Dario Scardapane

What was it like getting back into the physicality of this character?
The action and the stunt sequences are so fun and I always loved that stuff the first time around. It just felt like no time had passed. It's such a unique experience and an amazing opportunity to have a character like this where you also get to do stunts. For Jessica, the physical stuff always comes from a place rooted in real emotion. Which makes it even cooler. She's not just fighting and kicking, she's

coming at it with full force. She's throwing down this season. We have a lot of exciting action sequences and they look fierce.

What was the most gratifying part of this process for you?
It was a really positive experience. It felt celebratory. Like a victory lap, truly. You're back by popular demand [*laughs*]. Professionally, this was such a unique experience, and to play a character that means so much to people, and to be able to do it again is so rare.

What do you hope the fans will enjoy about Jessica Jones' return and the season overall?
I think the fans are really going to enjoy seeing Jessica having evolved, but also maintaining the things that we loved about her in the first place. Balancing those two things is important to me, and I think that people will be excited to see her, especially in these bigger action sequences. That was something I know everyone wanted to see more of, and we're going to deliver.

A Q&A WITH MATTHEW LILLARD

Mr. Charles

How did you first get involved with the show?
[Showrunner] Dario Scardapane and I did a show a hundred years ago called "The Bridge," where we became good friends. Then we started playing Dungeons & Dragons together, and through D&D our friendship has grown even more over the last 15 years. He approached me saying, "I've got this really cool idea for a character. Would you be interested?" And any opportunity to jump into the MCU for me was a hell yes. So, I was really excited to be a part of the world and be a part of his storytelling again.

What appealed to you most about joining a show like "Daredevil: Born Again"?
I think that "Daredevil" does a great job of capturing real drama that people can relate to. I mean sometimes when you get into the grander, superhero motifs, the viewer might disassociate. But here, it's gritty, it's real, it's grounded, and the performances represent that. That's one of the things that's so appealing about "Daredevil."

Without giving too much away, what can you tell us about Mr. Charles and your approach in playing him?
The funny thing about playing Mr. Charles is that Dario knows what kind of actor I am in general, and he always gives me a really great base to build off of and allows me to play with it in a lot of ways. Not every showrunner out there likes to let an actor like me loose, and Dario basically said, "I want you to do you." Which, to me, means "I want you to plus this up. Have fun." And I think the result of that is Mr. Charles, a character who has an energy base all his own that's different from everything around him.

A NEW YORK STATE OF MIND:

Behind-the-Scenes Facts About the Making of "Daredevil: Born Again" Season 2

(Mild spoilers ahead!)

- Easter Egg: Astute listeners will catch the name of a woman on the other end of a phone call in episode 1 that reverberates throughout the MCU.

- In the diner sequence in episode 4, there's a winking nod to this list of the weirdest items Bullseye has ever used as a weapon. (Season 1 included the tooth.) The idea to use a lobster wasn't in the comics but came about during a location scout at a real diner. "We thought, 'How absurd is it that there's a lobster tank in the middle of this diner?' It seemed to be a very New York thing, so we incorporated it," recalls Scardapane.

- In the same scene, Scardapane also made sure to include a reference to a showdown he's been hankering for as a longtime fan of the comics: "As a fan of the Punisher Max books and the Ennis runs, I've always wanted to see Bullseye vs. Punisher. I *need* to see that fight someday. We didn't get a chance to do that this season, so instead we included a little callout."

- The song for the sequence was written into the script from the start. "It's one of those things where, from page to shoot to cut, everything was laid out exactly as it was envisioned," says Scardapane.

- Vincent D'Onofrio worked out twice daily for six weeks to bulk up his upper body in preparation for a boxing match that takes place at Fogwell's Gym. Supervising stunt coordinator Phil Silvera leaned into Wilson Fisk's natural fighting style while prepping for the scene. He notes: "Vincent's a southpaw, so we leaned into that. His fighting style has always been raw and dirty. Rather than sticking him too much to the orthodox style of boxing, we leaned into the character and then added a little boxing to that."

- This is the first season where Daredevil's logo is clearly seen on his costume, a look referred to as the Shadowland suit for fans of the comic. Costume designer Emily Gunshor wanted to tell a visual story through color in Daredevil's costume throughout the season. "The idea was that he took last season's suit and spray-painted it all black because he's in hiding. As he's fighting throughout the season, the black peels away to reveal red."

- Gunshor also took a grounded approach in Camilla Rodriguez's turn as the new White Tiger. According to Gunshor, when Angela del Toro takes up the superhero mantle, "she has a slight progression through this season if we're keying in on her new identity. She starts in a black jean, a white T-shirt and black boots. She has a white hoodie, but she's wearing a coat over it, but she slowly loses those layers. At one point, we switch her gloves and belt from black to white so, while it's not a full superhero suit, it gives her a kind of armor."

- A jaw-dropping scene that takes place in the rotunda of City Hall was captured between 6 p.m. and 4 a.m. over four nights and required over 300 extras and 35 stunt performers.

- Easter Egg: Listen closely when Fisk whispers something into someone's ear during a pivotal episode. It's an homage to the founders of Marvel.

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